

CANADIAN MOVING PICTURE DIGEST

pl. 20, No. 39

TORONTO 2, CANADA

January 26th, 1929



RAMON NOVARRO'S *Greatest Performance Since "Ben-Hur"—*

THE FLYING FLEET

is without doubt the best aviation picture thus far

IF YOU'RE AN M-G-M CUSTOMER IT'S ONE OF THE MANY SMASH HITS OF YOUR SEASON *which include:*

OUR DANCING DAUGHTERS (Crawford), EXCESS BAGGAGE (Haines), WHILE THE CITY SLEEPS (Chaney), MASKS OF THE DEVIL (Gilbert), WHITE SHADOWS, SHOW PEOPLE (Davies-Haines), WEST OF ZANZIBAR (Chaney), A WOMAN OF AFFAIRS (Gilbert-Garbo), ALIAS JIMMY VALENTINE (Haines), THE BELLAMY TRIAL and plenty more!

METRO-GOLDWYN-M

"THE TRAIL OF '98" LEADS TO THE BANK!



"Allow me to congratulate Metro-Goldwyn-Mayer for delivering exhibitors such an outstanding picture as 'THE FLYING FLEET.' No exhibitor can go wrong on advertising this picture as the greatest aviation picture thus far. He should also give this picture an extended run. There is nothing lacking, good photography, good acting, with great cast, some of the best air scenes I have ever witnessed. A bigger surprise than 'ROOKIES.' Keep up the good work."

S. W. Williamson, Majestic
Camden, S. C.

"'Flying Fleet' is a corking picture and I don't mean maybe. Tell your exhibitors to get behind it with all four feet and guarantee it to every mother's son in their territory. It is a real picture and will go over anywhere."

C. W. Picquet, Carolina,
Pinchurst, N. C.

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2



**Ooh, look—
a Gypsy!
maybe a fortune
she'll tell, hah!**



WHAT THE FUTURE HOLDS IN STORE FOR LEO AND YOU

The greatest barometer of the days to come are days passed and passing. That's why it's a cinch to figure out what Metro-Goldwyn-Mayer means to you in 1929!

Here's what happened in 1928

"Our Dancing Daughters" with Joan Crawford started the fun! And what fun! Everybody said: "Watch M-G-M!" And oh baby, they watched Bill Haines in "Excess Baggage"; Lon Chaney in "While The City Sleeps"; "White Shadows in the South Seas"; Marion Davies and William Haines in "Show People"; "Dream of Love" with Joan Crawford; Lon Chaney in "West of Zanzibar"; John Gilbert in "Masks of the Devil"; Gilbert-Garbo in "A Woman of Affairs" and a lot more Big Ones.



one hit after another

DUNK THIS OVER!



"You're . . . the . . . cake . . .
in my cof . . . fee! . . ."

M-G-M HAS COME THROUGH WITH ONE BIG
HIT AFTER ANOTHER SINCE AUGUST but
it's just part of M-G-M's merriest box-office party!

HOORAY! HOORAY! THEY'RE ON THE WAY!



ALIAS JIMMY VALENTINE

Starring
WILLIAM HAINES

S. R. O. \$2 ASTOR THEATRE
TALKING SENSATION!

And More! More! More! Take a look—

And still the M-G-M hits come—



RAMON NOVARRO in THE FLYING FLEET

Absolutely the last word in aviation thrills with handsome Ramon in his most romantic and jolliest role since "The Midshipman." Great either with Sound or Silent.



JOHN GILBERT in THIRST

The star they all wanted! He's just signed again with M-G-M (of course!). And his vast public will flock to see his new drama of love and thrills! Equipped for Sound—or Silent!



GRETA GARBO in WILD ORCHIDS

John Colton, author of the stage success "Rain" has given beautiful Greta the most gripping story she's ever appeared in. With Nils Asther. Sound or Silent!

THE BELLAMY TRIAL

Something to cheer about! The Saturday Evening Post serial! Directed by Monta Bell! The perfect TALKING picture. A thriller any way you play it—Sound or Silent.



WILLIAM HAINES in THE DUKE STEPS OUT

Jimmy Cruze who made "Excess Baggage" is directing Bill Haines (with Joan Crawford) in what is destined to be one of the talked of pictures this year. Watch for a Big Shot!



"IS THERE A DOCTOR IN THE AUDIENCE?"

This exhibitor is overcome! He let his opposition get M-G-M and he doesn't feel happy at all, at all!

METRO MOVIE- TONE ACTS

It was to be expected that M-G-M would bring the much needed Quality note into the making of these important Movietone subjects. Within a brief six months M-G-M has built up a library of great box-office numbers and now brings you its Second Series of Metro Movietone Acts. Three deluxe numbers weekly. Among the big names: Van & Schenck, Vincent Lopez, Miller & Lyles, Ukelele Ike, George Dewey Washington, Odette Myrill and many more.

WITH SOUND! Now available with Sound—HAL ROACH'S Comedies: "Our Gang," Charlie Chase, Laurel-Hardy.

THE FIRST RELEASE OF 1929 IS THE GIANT PICTURE

Clarence Brown's production of
Robert W. Service's Novel

THE TRAIL OF '98

The \$2
Astor
Theatre
Sensation

(Sound or Silent)

MORE BIG SCENES THAN EVER BEFORE IN ONE PICTURE!

THE GIGANTIC SNOW SLIDE

More breath-taking than the dividing of the Red Sea in "Ten Commandments."

THE CHILKOOT PASS

A spectacle to be remembered with the winding march of heroes in "Big Parade."

THE WHITE HORSE RAPIDS

Ranks for thrill and tenseness with the chariot race in "Ben-Hur."

THE BURNING OF DAWSON CITY

Showing the origin of history's great disaster, when the gambler with ignited clothing sets fire to the world's most famous gold camp.



DOLORES DEL RIO

Ralph Forbes—Karl Dane
Tully Marshall—
Harry Carey

THE BRIGHT LIGHTS!

M-G-M stars are the greatest of all!

And There Are "More Stars Than There Are in Heaven"
in Metro-Goldwyn-Mayer Pictures



John Gilbert



Ramon Novarro



Greta Garbo



Joan Crawford



Marion Davies



Norma Shearer



Buster Keaton



William Haines



Lon Chaney



Money Getting Movies

When a stage play succeeds like this:

10 WEEKS MONTREAL Previous Record 2 WEEKS	5 1/2 YEARS NEW YORK Previous Record 2 1/2 YEARS	28 WEEKS CLEVELAND Previous Record 16 WEEKS	28 WEEKS DETROIT Previous Record 18 WEEKS
34 WEEKS BOSTON Previous Record 23 WEEKS	4 WEEKS AKRON, O. Previous Record 3 DAYS	13 WEEKS ST. LOUIS Previous Record 2 WEEKS	4 WEEKS SCRANTON, PA. Previous Record 3 DAYS
13 WEEKS COLUMBUS, O. Previous Record 1 WEEK	8 WEEKS INDIANAPOLIS Previous Record 1 WEEK	1 WEEK SOUTH BEND Previous Record 1 DAY	8 WEEKS DENVER Previous Record 2 WEEKS
7 WEEKS ATLANTA Previous Record 1 WEEK	7 WEEKS BIRMINGHAM Previous Record 1 DAY	4 WEEKS MINNEAPOLIS Previous Record 3 DAYS	5 WEEKS ST. PAUL Previous Record 3 DAYS
8 WEEKS SYRACUSE Previous Record 3 WEEKS	8 WEEKS ROCHESTER Previous Record 1 WEEK	4 WEEKS DAYTON Previous Record 1 WEEK	2 WEEKS SALT LAKE CITY Previous Record 3 DAYS
58 WEEKS CHICAGO	11 WEEKS MILWAUKEE Previous Record 3 WEEKS	4 WEEKS UTICA, N. Y. Previous Record 3 DAYS	11 WEEKS CINCINNATI Previous Record 2 WEEKS

and PARAMOUNT makes a great picture out of it and gets behind it like this:



Full Page in color
Saturday Eve. Post



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Advertising



Special Exploitation Book,
packed with real selling ideas

o wonder it cleans up everywhere!

Abie's' \$20,000 leads Toronto" (*Variety* report). "Smashes house record
and, Providence" (*Wire*). "'Abie' \$19,500 record at Capitol, Montreal"
(*Variety* report). And records in Pittsburg, Cincinnati, San Francisco!

ANNE NICHOLS' ABIE'S IRISH ROSE"

in Hersholt, Charles Rogers, Nancy Carroll. Victor Fleming Prod.

Hear **MELOTONE**

and

*Your **SOUND** Problems*

will be solved

Good for Any House

BIG or SMALL

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RAY LEWIS

Editor and Managing Director

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"Two in the Bush"

FOR MANY YEARS I have been endeavoring to sell the importance of Canada, not only to the Motion Picture producers of the United States, but to the producers in Great Britain.

That Canada has registered with Great Britain in relationship to a British Film Industry is indisputable, but whether Canada has gained in prestige, in an equal degree with the U. S. producers is still a query.

A bird in the hand may not always be worth two in the bush if tested for its worth.

The two birds in the bush may build a nest and raise birdlets for many succeeding seasons; and these in turn raise a progeny, while the bird in the hand may remain sterile.

Some people are not good at metaphors, so we will elucidate that the bird in the hand may stand for an immediate commercial advantage, in the form of revenue, income, or good-will, from a product as it relates itself to Motion Pictures; and that "two birds in the bush" may refer to deferred revenue, or limited revenue for the advantages to be accrued through the building up of trade with a growing country.

Before the War Canada was occasionally spoken of in England, as a land in which one had relations, or G.T.R. shares, which had depreciated, English producers considered Canada as a bonus to be handed to U. S. distributors who purchased U. S. rights on British productions. The status was so determined for economical reasons.

To-day we behold Canada enjoying the confidence of the most conservative financial houses in England, by way of investment; and statistics report that the U.S. has more money invested in Canada than it has in any other foreign country.

The English viewpoint in respect to Canada, from a strategic standpoint, in fact a parliamentary standpoint has been growing apace. This last year, 1928, has seen Canada visited by some of the most notable statesmen and diplomats of the British Empire.

This last year has also witnessed an entire "change of heart" in the British Film Industry in respect to Canada.

Canada has been declared by such showmen as Col. Bromhead, of Gaumont British; J. D. Williams, of World Wide Pictures, to be the "Open Sesame" not only to distribution in the U. S. but as headquarters for an Empire-wide distribution.

Distribution through Canada, indicates that cosmopolitan product is eligible for distribution around the world, for Canada enjoys the distinction of possessing the World's Taste in respect to Motion Pictures

What I mean to infer by this "World's Taste" is that Canada, because of its relationship with the U. S., geographically, morally, socially and internationally, can be judged as a barometer for U. S. public patronage, and Empire patronage in respect to Motion Pictures.

Norman Angel, the world-famous author, and journalist, was recently in Toronto and said, "Canada is the Interpreter of North America to Britain, of Britain to North America. Canada is in a better position to speak to Great Britain for the U. S., and to the U. S. for Great Britain than either of these countries can speak for themselves."

Perhaps some of our producers whom I have been endeavoring to impress with this idea may conclude that one can have a showmanship vision unbounded by boundaries, even though they live in Canada; and that it is not the size of a brain which indicates its worth, but the quality.

Ray Lewis

RAY



RAY LEWIS

PRESENTS

WILFORD BEATON, of whom it is said, that he was the first outstanding writer in Hollywood to advocate "Talkies" and predict a great future for them, announces in *The Film Spectator*, a magazine of particular merit, that the "Talkies" will not continue to be successful.

Mr. Beaton, who is the editor of the above mentioned publication, states that the public does not want to hear voices. If Mr. Beaton is interested in starting a controversy by way of giving the "Talkies" added publicity, I'm with him, in other words, Wilford Beaton, "I'll bite."

IF YOU are a reader of *The Digest*, you will have observed that its editor was very cold on "Talkies," in fact "Talkies" received the cold shoulder from Ray Lewis, who never saw the decline of the Silent Film in the realm of Motion Pictures, but selected all the detrimental features of "Talkies" for an argument against their winning of public favour.

TODAY the possibilities of the "Talkies," present themselves so forcefully, that the good overbalances the bad in respect to this new and big idea; and I am willing to compromise on my first position; and watch the perfection and development of the idea.

One of the arguments I waged against "Talkies" was the imperfections of the voice production which barked, lisped and did all kinds of queer things with the exception of being human.

THE SAMENESS of the tone values, regardless of the fact that men and women were talking, men and women possessed of distinctly different timbre in their voices was another angle which detracted from the popularity of the "Talkies" as I envisioned them!

I saw that in some of the features, wherein there was dialogue, that the action was delayed by long speeches, or speeches of any length; and that the unbounded territory which a silent picture

could encompass, the diversity of locations, geographical, and otherwise was greatly circumscribed and limited by dialogue pictures, which restricted the development of the plot to the presentation of but a few scenes or sets in which all the action took place. This of course clips the Wings of Motion Pictures, and instead of giving it the world for its stage, it gives Motion Pictures only the limited territory which the drama is capable of presenting.

TAKING these drawbacks and many more into consideration, perhaps the most important factor is that the Motion Picture Art loses its distinct place in the Sun of all Arts, by becoming pseudo-drama.

It becomes a composite being, part drama and part Motion Pictures by its adoption of dialogue; and must surpass the drama in value of entertainment, as a competitor.

Heretofore, Motion Pictures may have taken the patronage away from the Drama, because of its popular appeal, but now Motion Pictures becomes a competitor in the field of drama; and who knows what service it may render unto itself, or the drama by this development?

"THE SURVIVAL of the fittest," is gauged by Time. Running parallel with the Age of Machinery, is a cultural development for the beautiful, the creative arts which are hand-wrought, and not machine-made; and in Motion Pictures to-day I appear to see a union of these two forces, but not yet the result of such a union.

Exhibitors, producers, distributors in our Industry, are first, last and all the time showmen, and the greatest test of entertainment for a showman is the box-office.

"TALKIES" are registering box-office records, and despite the fact that the *Film Spectator* calls it "a bastard art," history has shown many a "bastard" ruling over an Empire, by public choice, despite the fact that the so-called legitimate prince endea-

vored to present his claim as king, or emperor.

IN RESPECT to the "Talkies" which I have witnessed, all dialogue pictures, I am here referring to, such as "Interference," "On Trial," "The Terror," they were certainly entertaining, and for early efforts show such possibilities, with the elimination of their defects, as must make every Showman "sit up and take notice."

This does not infer that "Silent Pictures" have had their day. Some pictures will be better produced without dialogue, synchronized like "The Jazz Singer" for instance, with music and song. All with a musical synchronization, but this variety of production is an asset to Motion Pictures, for it will do away with the monotony which had become a part of Motion Picture production. The public will be given varied programmes and production departments will be keyed up to a discriminating point, being obliged to search a little more diligently for their material; and this variety will take out of the "Rut of Presentation," not only advertising and publicity departments, sales departments, but the exhibiting angle as well.

THIS INDUSTRY was in need of something to stir up its insides, even though what it has now swallowed, may give it a combination of a headache and a bellyache. Business was bad from the exhibitors point of view; and now packed houses with long queues, despite inclement weather, is not only revitalizing Showmen, but has given the Industry a Wall St. appearance which is unmistakable.

I always like to agree with a brilliant editor of a brilliant paper, but perhaps Wilford Beaton was a bit depressed when he changed his mind in respect to "The Talkies." They are a success at the box-office; and since the Industry is not losing its head to the

(Continued on Page 8)

"The Jazz Singer" Is Al Jolson

WARNER BROS. GIVE BIG STAR BIGGEST CHANCE OF CAREER TO WIN
SCREEN POPULARITY

"The Jazz Singer" is Al Jolson. This is as it should be, for Al Jolson was a big gamble to Warner Bros., and Al Jolson not only made good from a screen standpoint, but perhaps registered the biggest individual screen hit since the first feature days of Charlie Chaplin and Mary Pickford.

The Warner Bros. made Al Jolson as far as his screen history is concerned, and Al Jolson certainly made the Warner Bros. turn the Corner of their Good Fortune.

As I visualize this picture of "The Jazz Singer" with its Kol Nidre (prayer song for the dead) theme, the picture of Sam Warner appears before me, Sam Warner who had such a faith in Vitaphone, who worked unceasingly for its success, believing that it would establish Warner Bros. just as it has established them.

This "Jazz Singer" appears almost a "Prayer for the dead," a "Kol Nidre" for Sam Warner, since it is the first Milestone hit of Vitaphone, and must forever be linked, through the strange coincidence of its prayer song, with the memory of Sam Warner, who broke the magic circle of the Brotherhood of Warner Bros. by his untimely and sudden passing on.

However, to get back to "The Jazz Singer" from a showman's angle.

The story deals with one Jackie, son of a Cantor, who has ambitions that "Jackie" shall keep unbroken the line of Cantors for which his family is famous among the residents of New York's East Side. Jackie is to be the sixth Cantor of the Rabinowitz line.

But "Jackie," being a product of New York, responds more to the rhythmic appeal of Jazz than to the Songs of Israel, which only find a latent response in his soul.

Opposing the will of his father, who has the patriarchal idea of absolute obedience, "Jackie" leaves home. After many experiences along the road of winning popular favour as a "Jazz Sing-

er," "Jackie" develops into "Jack Robin," Star of Broadway.

There is a girl who helps success to meet this "Jack Robin" hand in hand.

The picture reveals many Hebrew Ritualistic Customs, and religious services, which have been so reverently depicted that they must prove inspiring to people of all creeds.

"A Jazz Singer praying to his God" has that human touch about it, that cannot possibly make its appeal limited to any one creed.

Cantor Rosenblatt is one of the features of this performance. His singing of the "Eli, Eli," the prayer songs and Al Jolson's interpretation, are interesting by way of comparison. Jolson's all fire, "pep," if one can be permitted to be "peppy" in a Song of Israel, and Rosenblatt, serious, restrained, but both showing that "tear in the voice" which makes singers world favorites.

Warner Oland as the patriarchal Cantor gave a most distinguished and spiritual performance.

The boy, Bobby Gordon as "Jackie," was enough like Al Jolson to be a younger brother.

Al Jolson sings several songs. You know how Al Jolson can sing "Mammy" and "Mother of Mine," "Dirty Hands, Dirty Face," "Toot-Toot-Tootsey, Good-bye," etc., therefore my praise would be in the nature of a "painting of the lily."

I saw the picture three times, and I will see it again. It is the kind of picture of which one never tires, it is the best propaganda for the elimination of racial prejudices which any race could present, it is the best kind of entertainment, it is an exhibitor's vision of an earthly heaven!

—RAY LEWIS.

Ray Presents

(Continued from Page 6)

extent of eliminating the production of Silent Pictures let us watch the procession go by, join in the cheers when there is something to cheer about, and mark time!

EVERY day there appears to be another announcement of another chain of theatres acquired by the William Fox organization. The "Lone Wolf" as he has in the past been termed, appears to have taken unto himself a large company.

The Radio-Keith-Orpheum amalgamation with its affiliations and tie-ups, may have been an inspiration for just such another amalgamation of Picture and Radio interests; and the rumour which is persistent in connection with the Loew and Fox Enterprises, though as persistently denied, may be propelled through a series of natural and economic conditions which are non-combatible.

TIMES have changed, have they not? It is only a few years ago when there would have resounded throughout "the breadth of the Industry" the cry "Trust," "Combine," "Monopoly, as the news of the acquisition of theatres by any one concern was heralded.

Today the announcement excites our imagination, we watch "the ticker" for possible gains; and register no protest as the Marching Army of Combined Theatres keeps marching on and taking in more and more territories.

Why is the Industry silent? Because one of its oldest established Independents is in command. Some might quote that "a rose by any other name will smell as sweet," and that a Combine, formed by an Independent, or an already formed Combination of Interests is the same Combine, but evidently there is a difference in the reaction, or is it that the Industry has changed its viewpoint with the veining of Wall St. through the very fibres of its being?

THE COMBINE COMPLEX is a complex which belongs to the World's Commercial and Industrial Enterprises of to-day, which are combining Nationally and Internationally for Power, a Community of Power as it were, and our Industry is moving with the times.

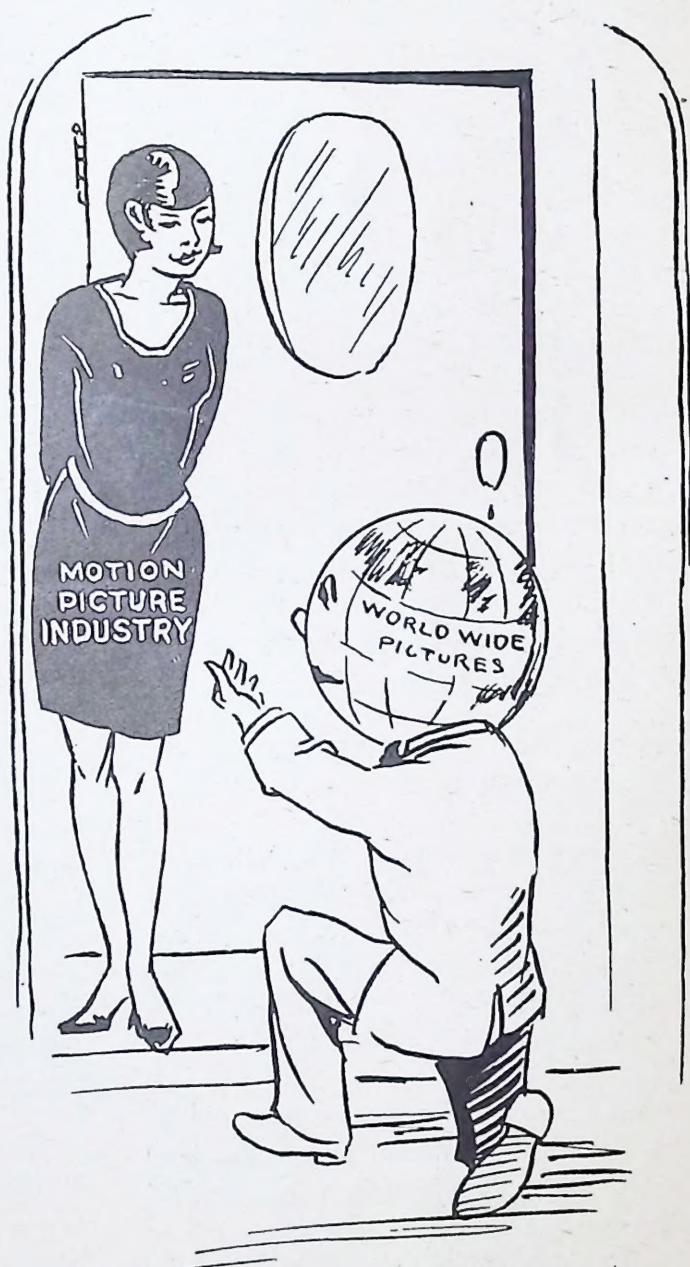
The War has probably brought home the lesson of Amalgamation. The expense and impossibility, the

inadvisability of eliminating any country, or nation, and the necessity for the control of the Screen and other Industries, which furnish a backbone for a nation in time of War and Peace.

INDUSTRIAL LORDS have also discovered that National defense, and International co-operation is vested in the Industrial and Commercial Power of the World. That this power can control Wars; and that this Power must be strongly welded in order that the Accidents of Fortune, such as Wars have been termed, may not wipe away Money Power.

OUR INDUSTRY has discovered Wall St. and Wall St. has discovered that our Industry has the world as its public.

THE UTILIZATION of this power can only be brought about successfully through the combination of its units. A controlled Industry for manipulation must be arranged, for scattered forces are a poor investment for Wall St., for the Powers behind all Thrones; and besides the whole world is at present starting its prayers with "Oh, thou Almighty Dollar" and Wall St., the shrine whereon they kneel; not limiting this narrow path to New York.



W.W.P. "MADAM, THE WORLD IS ON YOUR DOORSTEP. I HAVE THE PLEASURE AND THE HONOR TO OFFER YOU MY HEART AND HAND."
M.P.I. "THIS IS SO SUDDEN.— BUT I ACCEPT."

Oscar Hanson Headed for Canada

"LUCKY BOY" SWEEPS U. S. FOR BOOKINGS — BOOKED FOR AUSTRALIA — TIFFANY-STAHL HAS SIX SPECIAL TALKING PICTURES COMPLETED.

Oscar Hanson, still "our Oscar," though his headquarters are now in New York has been headed for Canada, destination Toronto, for the last three weeks, and business, big business on Tiffany-Stahl Productions, has caused him to cancel his transportation four times.

Monday will see Mr. Hanson in Toronto, "if school keeps or not," as Oscar has put it. There is a group of exhibitors who cannot get it into their minds that they cannot see Oscar to get bookings on Tiffany-Stahl, as they have been accustomed to; and Phil Hazza has had some difficulty in impressing the fact on Canadian exhibitors, that Mr. Hanson's headquarters are in New York, and that they will certainly have every opportunity to write him, but only opportunities on occasion to see him.

Meanwhile Phil Hazza has been much occupied filing a healthy list of requests for Tiffany-Stahl bookings for Canada. Phil Hazza, as you all know, has a sense of humour, and a lemanship plus; and whenever there

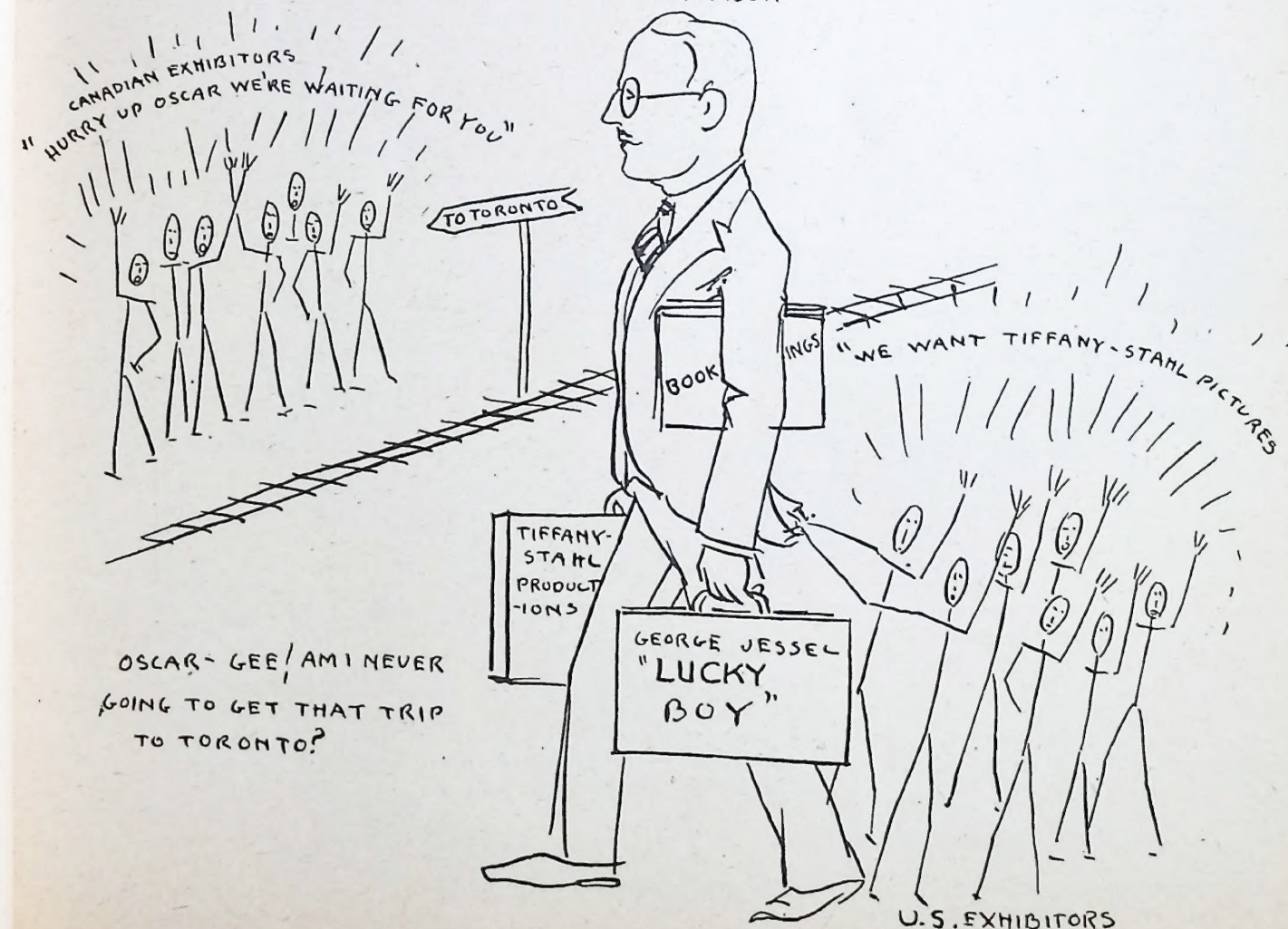
is a call for Oscar Hanson, Phil loses no opportunity to make a Tiffany-Stahl sale, with the result that when Mr. Hanson arrives he will be greeted with a line-up of potential bookings, which Phil has gathered in, which will confirm his already definitely formed opinion that "Tiffany-Stahl has the pictures exhibitors want."

"Lucky Boy," starring George Jessel in his first singing and talking sensation, is being booked rapidly by all the big circuits and first run theatres in the United States. Bookings to date include: Week of Jan. 24, Pantheon Theatre, Vincennes, Ind.; Jan. 27, Columbia Theatre, Erie, Pa.; Jan. 29, Paramount, Palm Beach, Fla.; Feb. 2, Strand, Boise, Idaho; Palace, Dallas, Tex.; Hippodrome, Cleveland, Ohio; Colonial, Akron, Ohio, Lafayette, Buffalo, N.Y.; Strand, Schenectady, N.Y.; Modern-Beacon, Boston, Mass.; Feb. 4, Rivoli, Baltimore, Md.; Feb. 9, Eckel, Syracuse, N.Y.; Feb. 10, Shea's, Jamestown, N.Y.; Feb. 11, Colonial, Reading, Pa.; Regent, Harrisburg, Pa.; American, Roanoke,

Va.; Feb. 16, Regal, Hartford, Conn.; Feb. 25, Keith's Georgia, Atlanta, Ga., Alabama, Birmingham, Ala. "Lucky Boy" has also been booked to play the Loew Circuit, greater New York; the entire Publix Circuit and the entire Schine Circuit.

"Lucky Boy" has been also acquired by the Hoyt Theatres, Ltd., who control numerous theatres in Australia and New Zealand. Hoyt's new 3000 seat theatre in Sydney has been installed for sound and talking pictures and their representative advises that "Lucky Boy" will be an absolute sensation in that city. At the present time there are but three theatres equipped for sound in Australia and installations are being made at the rate of two a month. "Lucky Boy" will play an extended run in each of the Hoyt Theatres upon the completion of the installations in Melbourne, Adelaide, Perth, Brisbane, Wellington, Auckland and other major cities in Australia and New Zealand. This deal was consummated by Sydney Lehman of the Foreign Department of the New York Home Office.

OSCAR HANSON



European Star Featured In World Wide Pictures

Olga Chekova, "Darling of Paris," in "Moulin Rouge" Makes Hit.

Olga Chekova appears to be destined to win the same fame in America as Pola Negri won when the trade and the public first glimpsed her art in "Passion."

J. D. Williams was responsible for introducing Pola Negri to America; and "Passion" was one of the real bets which substantiated the belief which exhibitors had in "Jaydee," and that is that he knew box-office quality in pictures.

Efforts are being made to induce Olga Chekova, soon to be seen in the theatres of U. S. and Canada, to go to Hollywood for the purpose of appearing in U. S. made features.

Olga Chekova is called the "Darling of Paris," "Glorious Chekova" in Europe where her art is well-known. She is a graduate of the Moscow Theatre; and perhaps the most popular European screen artist.

Chekova was discovered by J. D. Williams, active head of World Wide Pictures, the man who gave Emil Jannings and Pola Negri to America, first introducing them in "Passion," and paving the way for the contracts that later took them to Hollywood.

The young lady was first brought to the American's attention by E. A. Dupont, famous director of "Variety," who was in London with Mr. Williams after making a picture called "Moulin Rouge" with Chekova in Paris. The head of World Wide Pictures saw "Moulin Rouge" and "Pawns of Passion," the latter made by Chekova in Russia and Paris, and was so impressed with her beauty and talent that he contracted to bring both pictures to America. In the meantime he has opened negotiations with the star and is trying to induce her to accept an American contract.

Chekova is Russian, but lives in Paris and Berlin. In appearance, she resembles the Negri of eight years ago and on the screen, has all the pep and dash of the Pola of "Passion" days. Recently she has organized, in Berlin, her own producing company and this may prove a reason for her not coming to America personally for some time, although large inducements have been held out to her.

Tim Whelan, the former Harold Lloyd and Mary Pickford writer, who has been in Europe directing Monty Banks in "A Honeymoon Abroad," returned to New York recently and was enthusiastic about the star.

With the Moscow Art Theatre, Chekova appeared in most of the leading cities of the Continent and after

leaving this organization she joined the ranks of motion picture artists. Her success in pictures has been meteoric. F. W. Murnau was quick to recognize and appreciate her diversified talents and starred her in a number of pictures. American audiences will soon see her in "Moulin Rouge" under the direction of Dupont, whose direction of "Variety" won much critical praise, and later in "Pawns of Passion."

Celebrities Visit "Mister Pathe" Trade Mark Rooster, Madison Square Garden Poultry Show

"Mister Pathe," living trade mark rooster for the firm whose name he bears, has proved a sensational attraction at the Madison Square Garden Poultry Show this week. A host of celebrities of the stage and screen have posed for the news cameras in scenes with "Mister Pathe."

Some of the most prominent personalities who visited and were photographed with the crowing trade mark were Trini, star of the musical comedy "Cafe de Danse"; Marion Harris, R-K-O headline and record artist; Paul Terry, cartoonist of Aesop's Film Fables; Lee Patrick, of "Strange Cargo," Pathe's first all-dialogue picture; Alberta Vaughn, of "Noisy Neighbors"; Zoe Carroll, of the Albertina Natch dancers; Charles Weinberg, co-author with Josiah Zuro of "Love," theme song of "The Godless Girl" and other hits; Adamae Vaughn, popular screen player; George LeMaire, famous actor and stage producer, soon to make a series of talking comedies and show girls galore.

The Pathe booth is gayly decorated to represent a circus wagon — with the world's most famous rooster as the whole show.

While Pauline Frederick's recent appearance in a talking picture has been her first screen appearance here in some time, it was only recently that she slipped over to Europe and was the guest star in a picture called "The Mother Pays," made in France and directed by Herbert Wilcox. World Wide Pictures has brought the photoplay to America.

POSITION WANTED

Experienced Theatre Manager with Operator's license, desires position as Manager of Theatre, with a view to purchasing, or leasing theatre if results justify such an investment.

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"The Flying Fleet" Enthusiastically Received

"The Flying Fleet," new Metro-Goldwyn-Mayer starring film for Ramon Novarro, met with a hearty reception from the naval department at Washington when a special preview of the picture, a story of naval aviation, was held last week.

Among those present at the screening were Secretary of the Navy William D. Cress, Assistant Secretary of the Navy Theodore D. Robinson, the Hon. Edward P. Warner, Chief of Navigation; Admiral R. H. Leigh, Chief of the Bureau for Aeronautics; Rear Admiral W. A. Moffett, Director of Naval Intelligence; Captain A. W. Johnson, Chief of the Chaplain's Corps; and Captain C. H. Dickens, U.S.N.

After the preview the following letter was received from Commander H. A. Jones of the United States Navy:

"'The Flying Fleet' is clean, wholesome and inspiring, and if the favorable reception it received in the Navy Department is any indication of its entertainment value it will receive an enthusiastic reception from your audiences."

"I desire to congratulate you and all concerned in your company on this most excellent production."

"The Flying Fleet," which is said to be one of the most unusual and spectacular air films ever made, was directed by George Hill, who made "Tell It to the Marines." The leading feminine part is played by Anita Page, seventeen-year-old comer who did so well in "Telling the World" and "Our Dancing Daughters."

Loose Film on Floor Causes Big Blaze

An excellent example of what may happen when proper care is not taken in the projection of moving pictures in a dwelling was seen when fire broke out during a private performance which was being given in the home of J. Lecours, 755 Albert Street, Montreal. As a result of the blaze, two went to the hospital and two others were treated for painful burns at the scene of the fire.

The fire chief found that the film had been allowed to accumulate on the floor after being run through the projection machine. Just how the loose film became ignited was not known but it was believed that a light was dropped to the floor.

First National Winners Entertain At Dinner

Last fall a drive was held by First National Pictures, lasting ten weeks, in which premier honors were won by M. J. Isman, manager; and R. Davis and M. Nackinson, of the office staff of the Winnipeg exchange. For this purpose Canada was acclaimed one district, with various centres as districts within that territory. For the purpose of the drive the Winnipeg quota was increased by \$300 weekly for the period of the drive; and Mr. Isman and his associates were successful in returning 117 per cent. of the total, Vancouver, B.C., coming second with 102 per cent.

To celebrate this victory the three officials named tendered a dinner at the Royal Alexander Hotel, Winnipeg, January 18, to Western exhibitors and theatre managers, who had enabled them to put the victory over. There were about 60 guests present, including several from far points in the Winnipeg district, and over them George F. Law, manager, of the Lyceum theatre presided. After dinner there was a sort of a go-as-you-please affair, three dainty songs being charmingly sung by the King Sisters, from the Capital Theatre. Out-of-town guests were welcomed by Alderman J. Blumberg of Winnipeg, and Mr. Isman expressed the appreciation of his associates and himself for the support accorded them in the drive. Other addresses and "turns" were given by George Graham, of the Classic Theatre, St. James, Man., and H. N. Jernberg, of the Province Theatre, Winnipeg.

Admitting Children Under Sixteen is the Issue — Will Appeal

Arthur Drapeau, an exhibitor of Quebec City, Quebec, was given a legal setback on January 16 when Mr. Justice Letellier of the Superior Court handed down a judgment dismissing all five of the injunction writs which had been entered by the theatre owner to prevent the court from hearing charges against him for admitting children under the age of 16 years. This is in contravention of the anti-juvenile law effective in the Province of Quebec which prohibits the entry of children into any theatre where a moving picture is shown.

Mr. Drapeau intimated that the case would be carried to the Supreme Court of Canada which will also hear a number of similar cases from Montreal.

"His Destiny" Presented Two Theatres Calgary

Everybody Helps To Put Picture Across.

A Western Canadian film production of considerable importance made its bow to the public recently when "His Destiny" was presented at both the Pantages and Palace Theatres in Calgary, the locale of the picture. The feature aroused keen enthusiasm but well it should because of the manner in which a great many Canadian business organizations and individuals co-operated to put across the film.

Among those identified with the producing company, the British Canadian Pictures, Limited, Calgary, are A. E. Cross, Pat Burns, wealthy rancher and packing house pioneer, and J. I. McFarland. The Canadian Government, Canadian National Parks staff, Canadian Pacific Railway, Calgary Stampede, Calgary Exhibition, Calgary Herald, Mayor Webster of Calgary and numerous civic officials, Royal Canadian Mounted Police, and many others all helped Neal Hart, the director. The star was Barbara Kent of Hollywood, who was born in Gads-

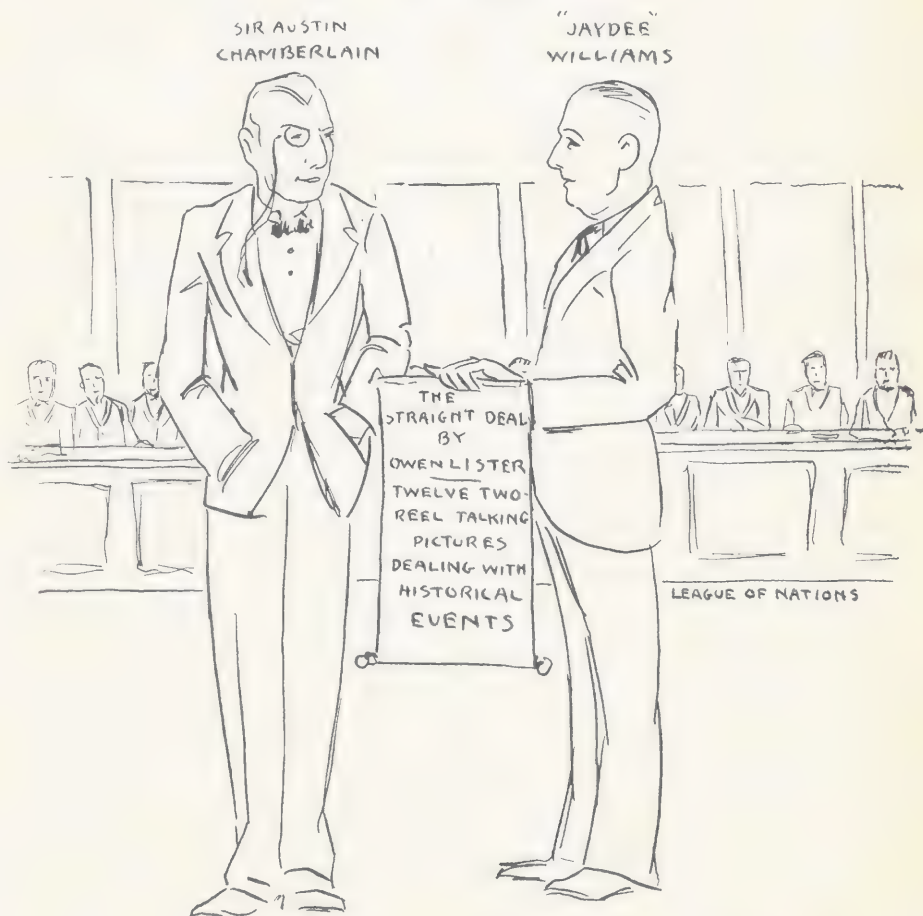
by, Alberta, while Alvin Wyckoff was chief cameraman.

This is Canada's second contribution of the year to the cinema art, the previous release for 1928 being "Carry On, Sergeant," made by Canadian International Films, Limited, Toronto. A third Canadian picture is in the making at Fort William, Ontario, by the Thunder Bay Films, Limited, a private company.

Governor-General Views White Shadows in South Seas"

His Excellency, Viscount Willingdon, Governor-General of Canada, extended Vice-Regal patronage to sound pictures for the first time when he attended a performance at the Regent Theatre, Ottawa, the Canadian Capital recently to witness "White Shadows in the South Seas."

Viscount Willingdon was accompanied by a party of five from Rideau Hall, the official residence of the Viceroy in the Dominion, this being the first occasion on which the official staff from Government House had witnessed a sound presentation. The manager of the Regent is Ray Tubman.



SIR AUSTIN — "TO ELIMINATE ANY EVIL WHICH INCLUDES WAR, ONE MUST FIND THE CAUSES THEREOF" J. D. "IN PRESENTING 'THE STRAIGHT DEAL', WORLD WIDE PICTURES WILL SHOW THE CAUSES WHICH HAVE PRECIPITATED WAR THROUGHOUT HISTORY UP TO THE WAR OF 1914. THESE WILL ENTERTAIN AND EDUCATE THE PEOPLE TO THE BENEFITS OF PEACE."

Melotone Gets Cordial Reception at Bedford

Toronto Exhibitors Witness Test of Columbia Sound Film Equipment

A goodly number of Toronto exhibitors assembled to witness a presentation of Melotone at the Bedford Theatre, Friday afternoon.

"Melotone" is being distributed through the Columbia Sound-Film Company Limited and judging by the reception it received, bids fair to be a sturdy competitor in the Field of Sound.

A short subject with Eddie Cantor, seen recently at the Uptown Theatre, gave those present an opportunity of making comparisons. A Gus Edwards Review in colour was another feature. Both of the shorts involved Dialogue, music, song and the verdict was unanimously favorable.

One Act of "The Awakening," a Vilma Banky United Artists feature was also shown.

Your editor will take the liberty of stating that "Melotone" can be easily installed in any house large or small. It is the simplest kind of an apparatus and it gives satisfaction. The price is a great attraction and "Melotone" should not be overlooked by exhibitors who are worried by "Sound Problems."

Writ Served On Canadian International

Canadian International Films, producers of "Carry On Sergeant," have been served with a series of writs, by several creditors, among which are Photo-Engravers, with a bill for about \$700.00, and Dominion Printing with a bill for over \$400.00, other debts are said to total a sum of around \$90,000.

Action has not yet been taken following the serving of the writs. Some of Toronto's most prominent citizens are associated with the production of "Carry On Sergeant," which is said to have expended \$500,000 by way of production and publicity, but which incurred public disfavour because of the theme of the story which the company produced under the directorship of Bruce Bairnsfather.

WANTED

Moving Picture Theatre, 500 seats or more. Rental or Buy in Toronto or vicinity. Reply

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Premier Ferguson Patron Gaumont "Carry On"

Playing Regent, Feb. 4, Under Distinguished Patronage Navy League I.O.D.E.

"Carry On" not related even slightly to the Canadian-made picture "Carry On Sergeant," will be presented by the Gaumont British at the Regent Theatre, February 4th, under the distinguished patronage of His Honour, Premier Ferguson of Ontario, the Imperial Order of the Daughters of the Empire, and the Navy League.

This British feature, produced by the Britannia Company of England, is receiving distribution through Gaumont British, throughout Canada.

A recent interview with Mr. Auger, general manager for Canada, brought out this interesting angle to the production. The story of "Carry On" was written by Dinah Shurey, who also directed it.

"Miss Shurey is the only woman-director in England, and has registered that directorship ability is not circumscribed by the sex of the director. Miss Shurey has made a picture as good as any man could have made; and we are proud of the results obtained. Her next picture "The Last Post," recently completed, has won much praise from all who have seen it."

"Carry On" was made with the co-operation of the British Admiralty. The reviews which it received from the Toronto press and representatives of various organizations who were permitted to view it, during a preview at the Parliament Buildings, give "Carry On" a recommendation that should make it a profitable investment for Canadian exhibitors.

I saw a private screening of "Carry On" and was carried away with the fidelity of the naval scenes, their beauty and importance.

These Admiralty scenes are flawless, at least they appeared so to me; and I have since heard that representatives of the Admiralty and the Navy League of Canada have found no room for criticism here.

Of course these are the high-lights of the picture, it necessarily must be; for the sea, England's power on the sea, her navy, the traditions which have built up the Navy are as fascinating as they are inspiring.

The flashes of the home-life of the fishermen, the "old salts," who have raised England's "heroes of the sea," by the way not a bad title for the picture, are most entertaining.

The work of the cast is good, and the baby and boys in the picture form a series of scenes which are refreshing and delightful.

—Editor.

The photography is clear and some of the flashes of coast line, cliffs and other English exteriors were very beautiful.

The story is a good one and the picture should have a decided appeal for Canadians who still foster British traditions.

Toronto Theatres

UPTOWN—"The Home Towners," with Robert McWade, Gladys Brockwell, and Richard Bennett—Warner Bros.

LOEW'S—"Dream of Love," with Joan Crawford and Nils Asther—Metro-Goldwyn-Mayer.

PANTAGES—"What A Night," with Bebe Daniels—Paramount.

TIVOLI—"The Jazz Singer," with Al Jolson—Warner Bros.

SHEA'S HIPPODROME—"Manhattan Cocktail," with Nancy Carroll and Richard Arlen—Paramount.

Capital Montreal Plays "Abie's Irish Rose"

The Capitol Theatre, one of Montreal's greatest film palaces, introduced sound programs recently with "Abie's Irish Rose." This is the second Montreal theatre to be wired, the first being the Palace, which opened with sound programs on September 1. Manager Harry Dahn continued the use of the big Capitol house orchestra and operatic stage presentations. Prices were raised slightly, ranging up to 99c.

Imperial Gets Benefit Of Regent's "Sound"

With the introduction of sound programs at the Regent Theatre, Ottawa, Ontario, a very tangible benefit has been passed on to the Imperial Theatre, the manager of both houses being Ray Tubman. With the change such standby attractions of "The Cellegians," the Laurel and Hardy comedies and silent features having Joan Gilbert, Norma Shearer, Greta Garbo and others as stars, have been transferred to the Imperial and patronage has taken a jump. The Regent, of course, is jammed.

Mr. F. G. Spencer with his family will leave shortly for Florida to spend several weeks.

"Shopworn Angel" Breaks Records at New York and Brooklyn Theatres

"The Shopworn Angel," a Paramount film with synchronized score, an especially good theme song and a reel of dialogue broke all box office records at the New York and Brooklyn Paramount theatres. Prior to "The Shopworn Angel" at the New York house the record was \$81,000 created by "Underworld." The new Nancy Carroll-Gary Cooper picture beat this record by \$1,700 rolling up a new high gross of \$82,700.

Over at the Brooklyn theatre this picture grossed \$6,270 more than its highest predecessor bringing \$65,270.

The success of the picture at both theatres is largely attributed to the excellent newspaper reviews which it received, mainly responsible for the crowds early in the week, and to the resultant word-of-mouth advertising which kept the attendance at capacity during the latter part of the run.

Business Improves at Capitol With Bilingual Titles

A distinct jump in business was effected by the Capitol Theatre, Montreal, after Manager Harry Dahn arranged to have sound pictures presented with both English and French sub-titles because of the large local French population.

Blind Men Ottawa Hear "Mother Knows Best"

A party of inmates from the Ottawa Institute for the Blind were the guests of Manager R. Tubman at the Regent Theatre, Ottawa, Ontario, for the presentation of a Movietone program, including "Mother Knows Best" and short subjects of King George, Geo. Bernard Shaw, Herbert Hoover and Lady Nancy Astor.

The blind men were particularly interested in hearing the voices of the world celebrities but they were also delighted with the synchronized orchestration of the feature. The pictures were explained to them as screened. The visit of the blind guests was given liberal space in the local newspapers.

"Obey the Law" Is "Underworld" Feature

As a result of an order by the Ontario Board of Moving Picture Censors, the feature "Underworld" is now being presented in Ontario theatres under the title of "Obey the Law." The production was marketed some time ago but its release was delayed until new posters and other advertising matter could be provided.

United Amusements Open 14 Montreal Theatres

The fourteenth theatre to be opened in Montreal, Quebec, by the United Amusements, Limited, Montreal, is the Seville, seating 1,800 persons, this being located in the East End. The company, which is affiliated with Famous Players Canadian Corp., opened the Granada Theatre in Sherbrooke, Quebec, a short time ago.

Although United Amusements previously confined its activities to Montreal, arrangements have been made for the construction of theatres in other cities of the Province of Quebec.

Franklin of Keith's Re-elected Director Business Men's Assoc.

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, has been re-elected a director of the Ottawa Business Men's Association, thus continuing his community activities in this direction. The organization has been conducting a campaign to attract new industries, as well as tourists, to the Capital of the Dominion.

Work has started on the Tiffany-Stahl Reginald Barker super special production, "Zeppelin" with Conway Tearle, Claire Windsor and Larry Kent in the principal roles. The picture, which will have dialogue and sound, will have a tremendous gripping dramatic story and many of the exteriors will be made in and around Arrow, Colorado.

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Round About the Studios



"Thirst," John Gilbert's next for Metro-Goldwyn-Mayer.

"Week-End Wives," produced in Paris and Deauville, is soon to be released on the American screens by World Wide Pictures. It is feature length comedy-drama, bringing beautiful scenes from the famous French resort to the American screens.

William Wyler, Universal director, will next make a talk film of an original play by Edward Montagne titled "Evidence." The adaptation has been prepared by Charles Kenyon and John Clymer. Production will start shortly.

John Mack Brown, who appears to be one of the most promising of the younger cory of Hollywood actors, has signed a new contract with Metro-Goldwyn-Mayer, with whom he has been affiliated since the end of his college career.

Hugh Allan, popular young player who has played prominent roles in several serials and features for Pathe, is featured in the latest Pathe-western, "Sn Town." Allan will also be seen in the fifth chapter of the Pathe-serial, "The Tiger's Shadow."

Harry Cohn, vice-president in charge of production at the Columbia Studios in Hollywood, has signed R. William Neill, noted director, for the making of six pictures. Neill, who has had extensive experience in all branches of the acting profession, principally as stage director and author, has been actively identified with motion pictures since the early Thomas Ince days. He was for four years with Ince, for whom he directed all the Dorothy Dalton starring vehicles. Latterly he has been with Technicolor. Neill is not unknown on the Columbia lot, for he directed "Lady Raffles" for the company last year. Undoubtedly Neill's flair and outstanding ability in the direction of mystery stories will be utilized to the utmost on his new contract.

Benny Rubin, until recently the master of ceremonies at the Colony Theatre, New York, for Universal has arrived at the Universal studios in California to commence production on his series of sound pictures entitled "Hysterical History." The first of this series of talk films will be titled "The Pilgrim Papas." Rubin will supervise the direction of the series and will play the principal role. Eddie Kane, of vaudeville fame, will play the role of the school teacher in the first one. Jack Foley, who has written several Glenn Tryon farces, will make his bow as a director.

Malcolm St. Clair will don the directorial toga immediately for Harold Lloyd's next picture to be released by Paramount. St. Clair, vacationing in New York following his directorship of "The Canary Murder Case," was summoned to Hollywood by long distance telephone, to replace Ted Wilde, who is undergoing an operation for an injury received in the World War.



"Lucky Boy," that's George Jessel in his first singing and talking production for Tiffany-Stahl.

"Lucky Boy," the Tiffany-Stahl super special production starring George Jessel in his first singing and talking production, has been acclaimed by reviewers and critics as a triumph for George Jessel and for the producers of the picture.

The first Austrian motion picture is to be shown in the theatres of America is to be brought to this side by World Wide Pictures. It is "The Prince and the Dancer" and was made in Vienna. It is a colorful portrayal of Viennese night life and the theatre.

John Robertson, well-known director, has signed a contract to direct at least one feature photoplay for Metro-Goldwyn-Mayer. The picture has not yet been announced.

Several of the well known Jazz bands playing in New York were secured to play the jazz tunes that abound in the Tiffany-Stahl special production "Molly and Me" starring Belle Bennett, with Joe E. Brown in the leading male role. The theme song running through the picture entitled "In the Land of Make-Believe," by those gifted writers, Abel Baer and L. Wolfe Gilbert, is one of the highlights of this synchronized production and both Miss Bennett and Mr. Brown sing it in a duet in one of their big theatre scenes.

Margaret Livingston, well known to filmgoers as the city siren in Murnau's "Sunrise," will play an important role in "Innocents of Paris," Maurice Chevalier's first Paramount talking picture. This vehicle, which will introduce the celebrated star of the French music halls to American audiences, will be directed by Richard Wallace, who made "The Shopworn Angel," the current Nancy Carroll-Gary Cooper film. In the picture Chevalier will sing a dozen songs in his inimitable way. Sylvia Beecher, who has had experience upon the speaking stage, as well as in films, is Chevalier's leading woman. George Fawcett, Mrs. George Fawcett and David Durand, a gifted child actor, also are in the film.

Film fans who have enjoyed Eddie Quillan's laugh making on the screen can become acquainted with his skill as a saxophone virtuoso when the sound-dialogue version of "Noisy Neighbors" is shown. He plays an entire scene in sound with a saxophone.

The first of World Wide Pictures to be released with sound accompaniment will be "Moulin Rouge," directed by E. A. Dupont and introducing the Continental screen star Olga Chekova.

R. C. A. is now synchronizing the production under the direction of Joseph Littau, of "Roxy's" with the Photophone Symphony orchestra.



Monte Blue scored a big hit in Metro-Goldwyn-Mayer's "White Shadows in the South Seas."

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The Screen's Magazine - **Pathe Review** - No Other Reel Like It

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The Carnival is here! Watch your step! Beware of Pickpockets! See the Diving Beauties! The Sword Swallower! The Tight Rope Walkers! — Oh, what fun!

A brave girl, she had inherited a carnival and fought the crooks that preyed on her public—They defied her until the spieler took a hand in the game, then—

The tears behind the tinsel — the smiles beneath the masks — these are caught in this sage of the carnivals.

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